

**Andrés David Montenegro Rosero, Ph.D**

Assistant Professor of Global Art History

Department of Art & Art History

Bridgewater State University

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January 2018

**EDUCATION**

**2009 - 2014**

**PhD Art History and Theory**

**School of Philosophy and Art History, University of Essex**

Dissertation title: 'Politics and aesthetics of the uncanny: Francis Alÿs, Santiago Sierra and Tania Bruguera' (Viva voce on January 20, 2014)

Conferred on April 14, 2014

Supervisor: Professor Margaret Iversen

Examiners: Professor Dawn Ades and Professor Oriana Baddeley

**2008 - 2009**

**MA History of Latin American Art and Architecture (Distinction)**

**Department of Art History and Theory, University of Essex**

Thesis title: 'Doris Salcedo's *Shibboleth*: An Archeology of Exclusion'

Supervisor: Professor Margaret Iversen

**2008**

**Graduate Certificate in Theories of Contemporary Art**

**Universidad Javeriana, Facultad de Artes y Humanidades**

Bogotá, Colombia

**2007 - 2008**

**Graduate Diploma in History and Theory of Modern and Contemporary Art (Honours)**

**Universidad de los Andes, Departamento de Arte**

Bogotá, Colombia

Dissertation title: 'Doce y una fotografía(s) de Miguel Ángel Rojas'

Supervisor: Ana María Lozano

**2002 - 2006**

**BA Art History (major) and Philosophy (minor)**

**Wheaton College, Department of Art and Art History**

Norton, Massachusetts, United States

## **PUBLICATIONS**

### Book manuscripts:

*Six Years: A Generation Alcuadrado*, book manuscript. In progress

### Edited volume:

*Connecting through Collecting: 20 years of art from Latin America at the University of Essex*. Essex Collection of Art from Latin America, University of Essex (Colchester, England: University of Essex, 2014). ISBN: 978-0-9929994-0-7

### Peer-reviewed journals:

‘Perverted Minimalism: Santiago Sierra’, *Tate Papers*, under review

‘Una y Tres Aproximaciones Teóricas a la serie *David* de Miguel Ángel Rojas’, *H-ART Revista de historia, teoría y crítica de arte*. Forthcoming, 2018

‘Radical (Dis)Identification: Santiago Sierra’s Double(D) Spectator’, *Third Text*, 2016. DOI: <http://dx.doi.org/10.1080/09528822.2016.1187875>

‘Ghosts of Futures Past: Time in Francis Alÿs’ *Rehearsal* and Tania Bruguera’s *Untitled (Place, Year)* series’, *Rebus: A Journal of Art History & Theory*, issue 6 (Summer 2013). Available at: [http://www.essex.ac.uk/arthistory/research/pdfs/rebus\\_issue\\_6/montenegro.pdf](http://www.essex.ac.uk/arthistory/research/pdfs/rebus_issue_6/montenegro.pdf)

‘Locating Work in Santiago Sierra’s Artistic Practice’, *Ephemera: Theory & Politics in Organisation*, volume 13, no. 1. (February 2013): 99-115. ISSN: 2052-1499

‘Francis Alÿs, Santiago Sierra y Tania Bruguera: Exilios voluntarios, lugares en debate y desplazamientos orales’, *Errata # 5: Desplazamientos y Migraciones*, eds. María Clara Bernal & Martín Grossman (Bogotá, Colombia: Fundación Gilberto Alzate Avendaño e Instituto Distrital de las Artes, 2011), 20-41. ISSN: 2541-6399

### Book chapters:

‘Tracing the uncanny: Francis Alÿs’ *Doppelgänger* (1999-present), and *Déjà-vu* (1996-present) series’, *Doubles, Duples, and other Duos in Art*, ed. Mary Edwards (Jefferson, North Carolina, USA: McFarland, forthcoming) (Peer-reviewed)

‘*Arte de Conducta*: On Tania Bruguera’s *Tatlin’s Whisper* series (2006-present)’, *Rhetoric, Social Value and the Arts: But How Does it Work?*, eds. Charlotte Bonham-Carter and Nicola Mann (London, England: Palgrave, 2017) (Peer-reviewed). ISBN: 978-3319452968. P. 85-106

‘Against (Porno)Precarity’, *The Permanence of the Transient: Precariousness in Art*, eds. Camila Maroja and Caroline Menezes (Newcastle upon Tyne, England: Cambridge Scholars, 2014) ISBN: 978-1-4438-5698-0

““Sometimes doing is undoing and sometimes undoing is doing””, *Proto-tools: Transcription*, ed. Colm Lally (London, England: Event Media, 2014), 1- 4. ISBN: 978-0957662711

‘Debunking Modernism: *Politics of Rehearsal, 8 Persons Paid to Remain Inside Cardboard Boxes and Tatlin’s Whisper # 5*’, *Modernism Beyond the West: A History of Art from Emerging Markets*, ed. Majella Munro (London, England: Enzo Arts, 2012), 101-122. ISBN: 978-1-909046-00-9

Exhibition catalogues:

‘Connecting through Collecting: 20 years of art from Latin America at the University of Essex’, *Connecting through Collecting: 20 years of art from Latin America at the University of Essex*. Essex Collection of Art from Latin America, University of Essex (Colchester, England: University of Essex, 2014). ISBN: 978-0-9929994-0-7

‘*Seven Walks*’, Critical Text Series. Art Exchange. (Colchester, England: University of Essex, October, 2013)

‘*Ambulantes*’, Critical Text Series. University Gallery. (Colchester, England: University of Essex, October, 2011)

‘*The Rebels of the South*’, Critical Text Series. University Gallery. (Colchester, England: University of Essex, November, 2008)

Translations:

‘Arte Latinoamericano desde el Reino Unido: política, ética y estética’. Valerie Fraser. *ARARA - Art and Architecture of the Americas Online Journal*, No. 11 (2014)

‘Transiciones, traducciones y migraciones’. Valerie Fraser. *Todo Sobre Mi Padre: Nicholas Arroyave-Portela*. Exhibition Catalogue. (London, England: Contemporary Applied Arts, 2010)

‘Tactics of Intervention in the Public Sphere’. Tamara Diaz Bringas. *ARARA - Art and Architecture of the Americas Online Journal*, No. 8. (2010)

## **CONFERENCE PAPERS**

‘Galería Alcuadrado: A Partial Story in Three Exhibitions’. Latin American Studies Association (LASA) 50th Annual Congress. Histories of Exhibiting Latin American Art panel session. New York City, May 2016

Panel chair. ‘At the World’s end: Contemporary Art, Visual Culture and Extinction Studies’. Association of Art Historians (AAH) 42nd Annual Conference. Edinburgh, Scotland, April 2016

‘Six Years (2003-2009): Una generación *Alcuadrado*.’ Possibilities of Exchange: Experiments in Modern and Contemporary Latin American Art. Edinburgh College of Art, University of Edinburgh and Fruitmarket Gallery. Edinburgh, May 2015

‘Tracing the uncanny: Francis Alÿs’s *Doppelgänger* (1999-present) and *Déjà-vu* (1996-present) series’. College Art Association (CAA) 103rd Annual Conference. Two for One: Doppelgängers, Alter egos, reflected images, and other Duples in Western Art, 1800-2000 session. New York City, February 2015

‘From replicants to zombies: 30 years of the cultural uncanny’. 40th Association of Art Historians Annual Conference. Zombie Aesthetics panel session. The Royal College of Art, London, April 2014

‘Entre gustos no hay disgustos: Tania Bruguera’s *Untitled (Bogotá, 2009)*’. Shimmering, Shining, Vomiting, Glitter (The Politics & Poetics of Disgust). Department of Art History, University of Nottingham and Nottingham Contemporary, November 2013

‘Francis Alÿs, Santiago Sierra and Tania Bruguera: Towards an Aesthetics of the Uncanny’. Migration: British Comparative Literature Association XIII International Conference. Department of Literature, Film and Theatre Studies. University of Essex, July 2013

‘Displacements of the Uncanny’. 1st. Art History and Psychoanalysis Workshop. School of Philosophy and Art History and Centre for Psychoanalytic Studies. University of Essex, May 2013

‘Against (Porno)Precarity’. 39th Annual Association of Art Historians (AAH) Conference. The Permanence of the Transient: Precariousness in Art panel session. University of Reading, Reading, April 2013

‘Perverting Minimalism: Santiago Sierra’. College Art Association (CAA) 101st Annual Conference. Entering the Spielraum: The Global Grotesque panel session. New York City, February 2013

‘Ghosts of futures past: Time in Francis Alÿs *Rehearsal* and Tania Bruguera’s *Untitled (Place, Year)* series’. Latin American Studies Association (LASA) XXX International Congress. San Francisco, May 2012

‘Debunking Modernism: *Politics of Rehearsal, 8 Persons Paid to Remain Inside Cardboard Boxes and Tatlin’s Whisper # 5*’. 38th Annual Association of Art Historians (AAH) Conference. The Open University. Milton Keynes, March 2012

Panel Chair. 'The Future of the Image, The Image of the Future: Art and the Political'. 11th Essex Conference in Critical Political Theory. Centre for Theoretical Studies in the Humanities and Social Sciences. University of Essex, June 2011

'Locating Work in Santiago Sierra's Artistic Practice'. Ephemera journal and University of Essex Business School. Free Work, Senatsreservenspeicher. Berlin, May 2011

'From *The Loop* to *Sumisión* (formerly *Word of Fire*): Decennial sketches of "La Frontera". Boundaries? New Histories of Art, Architecture and Design. University of Bristol, April 2011

'Narrating Latin America's Modern History: Francis Alÿs's *Politics of Rehearsal* and *A Story of Deception*'. Society for Latin American Studies (SLAS) 47th Annual Conference. University of St. Andrews, April 2011

'Traces of Violence: Art and the Contemporary Colombian Conflict. Óscar Muñoz & Miguel Ángel Rojas'. Worlds of Violence: International Postgraduate conference. University of Essex, Department of History, September 2010

'A Methodological Experiment: *Los Rebeldes del Sur*'. 1st International Research Forum for Graduate Students and Emerging Scholars, Transnational Latin American Art from 1950 to the Present Day. University of Essex and University of Texas, Austin, November 2009

### **INVITED TALKS & SIMULTANEOUS TRANSLATIONS**

'Notes towards a Socially Irresponsible Art'. Social Responsibility and Art Since the 1960s. University of Essex. Colchester, May 2015

'Taking food seriously'. The Politics of Food and Art - Juan delGado's *The Flickering Darkness (revisited)*. School of Arts, Birkbeck, University of London, London, November 2014

'The Double(d) spectator of Edouard Manet's *The Execution of Maximilian* and Santiago Sierra's *Hiring and arrangement of 30 workers in relation to their skin colour*'. Manet, War and the Spectator. Mead Gallery, University of Warwick, Coventry, October 2014

'Connecting through Collecting: 20 years of art from Latin America at the University of Essex'. School of Art, Birkbeck, University of London. London, May 2014

'The Freudian Uncanny as an Art Historical Methodology'. The Uncanny: A Symposium. School of Arts, University of Kent. Canterbury, November 2013

'Francis Alÿs: Aesthetics of the Uncanny'. Walking the Metropolis: A symposium on Francis Alÿs's *Seven Walks*. Art Exchange, University of Essex and firstsite. Colchester, November 2013

Andrés David Montenegro Rosero, PhD - CV

‘Walking Fables: Francis Alÿs’s *Ambulantes* Series’. University Gallery. University of Essex. Colchester, October 2011

‘Activando lo político: Identidades artísticas y lugares de enunciación (Francis Alÿs, Santiago Sierra & Tania Bruguera)’. Departamento de Arte, Universidad de los Andes. Bogotá, September 2011

‘Carlos Cruz-Diez in Conversation with Dr. Joanne Harwood’. Royal Academy of Art, London. July, 2014. Available at: <https://www.royalacademy.org.uk/article/carlos-cruz-diez-in-conversation>

## **PROFESSIONAL EXPERIENCE**

**2015 - Present**      **Assistant Professor of Art History**  
Department of Art and Art History, Bridgewater State University

**2014 - 2015**      **Teaching Fellow**  
Department of History of Art, University College London  
HAR3102: Visual Culture and Political Ecology (Convener) (UG)

**2014**      **Curatorial Assistant**  
Essex Collection of Art from Latin America (ESCALA), University of Essex

**2013**      **Part-time Teacher**  
School of Philosophy and Art History, University of Essex  
AR317: Art, Politics and Human Rights (Convener) (UG)

**2009 - 2013**      **Assistant Librarian**  
School of Philosophy and Art History, University of Essex

**2009**      **Editorial Assistant**  
Black Dog Publishing, London - *Contemporary Art in Latin America*

**2006 - 2007**      **Curatorial Assistant**  
Galería Alcuadrado, Bogotá

## **SERVICE**

**2017 -**      **Graduate Committee**  
Department of Art and Art History, Bridgewater State University

**2016 -**      **Awards and Honors Committee (Secretary)**  
Department of Art and Art History, Bridgewater State University

**2015 -**      **Curriculum Committee (Current Chair)**  
Department of Art and Art History, Bridgewater State University

**2015 -**      **Art History Committee**  
Department of Art and Art History, Bridgewater State University

**2015**      **Cuadernos de Música, Artes Visuales y Artes Escénicas (MAVAE)**  
Universidad Javeriana — *Reviewer*

**2014**      **Transformations Journal**  
*Reviewer*

**2009 - 2013**

**Editor**

ARARA - Art and Architecture of the Americas Online Journal. School of Philosophy and Art History, University of Essex

**2013**

**Ediciones UniAndes**

Universidad de los Andes, Bogotá — *Reviewer*

**2010-2011**

**SPAHS Merger Committee**

School of Philosophy and Art History, University of Essex

**AWARDS**

**2017**

Office of Teaching and Learning Summer Teacher-Scholar Retreat. Bridgewater State University. Writing track

**2016**

Office of Teaching and Learning Summer Teacher-Scholar Retreat. Bridgewater State University. Pedagogy track

**2012**

Institute for Studies on Latin American Art (ISLAA) and Essex Collection of Art from Latin America (ESCALA) Travel Bursary

**2012**

Latin American Studies Association Travel Grant

**2012**

Smithsonian American Art Museum Travel Grant

**2012**

Thomas Puttfarken Research Prize, SPAH, University of Essex

**2011**

Sir Andrew Carnwath Prize, SPAH, University of Essex

**2010**

Thomas Puttfarken Research Prize, SPAH, University of Essex

**TEACHING PORTFOLIO**

ARTH103: Survey of Global Art from Prehistory to Fourteenth Century

ARTH104: Survey of Global Art from Fourteenth Century to Present

ARTH218: History of Photography

ARTH219: Pre-Columbian Art and Architecture

ARTH219: Mesoamerican Art and Architecture

ARTH212: Art and Visual Culture in Latin America

ARTH340: Art since 1989 — Contested subject, places and histories

ARTH330: Collect, Present, Display — An introduction to Museum, Exhibition, and Curatorial studies

HAR3102: Visual Culture and Political Ecology

AR317: Art, Politics and Human Rights

AR936: Art, Politics and Ethics: Contemporary art and Social responsibility

### **PROFESSIONAL AFFILIATIONS**

College Art Association (CAA)

Association of Art Historians (AAH)

Latin American Studies Association (LASA)

Society of Latin American Studies (SLAS)

### **LANGUAGES**

Spanish (native)

English (fluent)

Portuguese (intermediate)